

THE CLASSICAL WEEKLY

Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 1, 1879.

VOL. V

NEW YORK, JANUARY 13, 1912

No. 11

The annual meeting of The Association of Colleges and Preparatory Schools of the Middle States and Maryland, held at Columbia University, December 2 and 3, 1911, had a peculiar interest for teachers of the Classics, especially in New York City.

In speaking on the topic How to Increase Educational Efficiency, Dr. Wm. H. Maxwell, Superintendent of Schools in New York City, in a very thoughtful address, stated that three reforms would do more than any others toward promoting the result sought. These were, so he said, simplified spelling, professional schools for the training of High School teachers, with a course of at least two years, and a radical change in examinations. It is this last proposition which, if carried out, promises to bring about a decided change for the better in the teaching of the Classics. Dr. Maxwell divided his proposed change into two parts: (1) the establishment of both pass- and honor-examinations in languages and mathematics, and (2) the abolition of the present divided examinations in favor of a comprehensive examination at the end of the High School course. In support of his contention, he reminded his hearers that students are differently gifted, that some naturally excel in languages, while others have a mathematical or scientific bent, and argued that therefore it would seem unfair to demand the same knowledge in all subjects from every student, and that a pass-examination would make it possible for every one to take Latin with profit, and so terminate the present unsatisfactory condition as a result of which many students after having started Latin find the task beyond their strength and give up after two or three years, if not sooner. For—and this is especially interesting in view of conditions in New York City High Schools—Dr. Maxwell stated in so many words that he was strongly in favor of every High School student taking Latin and, if possible, Greek.

The second part of his proposed reform he supported by the statement that under the present system of conducting examinations, which splits the Latin test into four or five examinations, each capable of being taken independently of all the others, we are fostering cramming for the test under the guidance of the teacher, instead of encouraging the student to undertake an independent review of his

own; he urged also that the student now has, in consequence, the feeling that, the examination once passed, he is entitled to forget all about the subject thus removed from his ken and memory.

To my great regret the discussion which followed did not touch on these propositions at all, perhaps because most of us were startled by their radicalism. Undoubtedly, opinions will be much divided in regard to these reforms. But coming from so prominent a source, they will as undoubtedly provoke much discussion. The present writer believes that ultimately they will be adopted, and he hails the boldness of Dr. Maxwell in breaking with custom all the more heartily as to him they savor of the remembrances of his own youth.

It may not be unprofitable to try to start the discussion in these columns by an adumbration of an examination under such a system as Dr. Maxwell proposes. In the first place, it would presumably include few 'seen' or 'prepared' passages from the school authors, because that would mean too great a stress on the memory, and would thus produce, rather than check, cramming. In other words, sight translation would receive a powerful stimulus, sight translation, that is, which is much more than a mere contest in guessing, marked by the examiner with a pitying smile and corresponding leniency. The sight examination, I imagine, would also be made the basis of the grammar examination, since it seems childish to teach that the ability to read any Latin passage rests on the accurate observation of forms, word or clause relation, and derivation, and at the same time rigidly to bar all attempts to test this accurate knowledge in any way except by translation. The prose composition test, on the other hand, will presumably be based on those portions of the text which were read and analyzed in school, and it will largely take the form of 'retroversion'.

The character of the pass-examination, at least, will probably be very simple, so as to put the work within the power of the average student; but on the other hand, the rating will be much more strict than at present, and a higher standard will be exacted, even though, as we hope, it will not be expressed in per centum fractions. The honor examination, while based on the same principles, will in all likelihood consist of more difficult passages and

more searching questions. Lastly, a special and supplementary examination will be set in both cases to test the student's knowledge of subject matter, antiquities, and, in the honor examination, of his literary appreciation.

These remarks are offered for what they are worth in the hope of provoking an exhaustive discussion of Dr. Maxwell's startlingly revolutionary proposals. Vivant sequentes!

ERNST RIESS.

THE STRUCTURE OF CICERO'S ORATIO PRO LEGE MANILIA¹

In this speech, as is well known, Cicero used all the technical devices of rhetoric taught by the Greek and the Roman theorists. As an example of argumentative oratory it is notable, not only in classical, but in all literature. An analysis of it will disclose the means by which its structure has been wrought out, and will suggest comparison with other pieces of argumentation. The American schoolboy while reading this speech will gain practical help by carrying the results of his work upon it over into his study of, say, Burke's Conciliation with America. Similarities and contrasts will constantly inspire the student who carefully handles specimens of oratory in the two languages.

Suggestive exercises can be planned also for comparison with the other speeches of Cicero. Standing as the preeminent example of its type, the *genus deliberativum* or argumentative oratory, the Manilian Law invites comparison as a whole and for literary finish with his best speeches of the other two types; for example, with the Second Philippic, the *genus laudativum* or personal oratory of eulogy and invective and with certain of the speeches against Verres, the *genus iudiciale* or legal oratory.

The care with which the structure has been elaborated is a natural result of Cicero's theory, which he announced in his early work, *De Inventione* I. 33. In this treatise, belonging perhaps to the year 84 B. C., he lays down the rule that the division of a subject (*partitio*) and the discussion of it (*tractatio*) should follow the same order. Indeed, this doctrine became a commonplace of Roman rhetoric and is stated with even more emphasis by Quintilian 4, 5-28.

Cicero gives a decided and full *partitio* in only seven of his speeches: *Pro Quinctio* (81 B. C.), *Pro Sex. Roscio Amerino* (80), *In Verrem*, *Actio 2, 3* *De Frumento* (70), *De Imperio Cn. Pompei* (66), *Pro Caelio* (66), *Pro Murena* (63), *Philippica 7* (43). These dates are of interest for the development of Cicero's art and as related to his earliest rhetorical theories published in his *De Inventione* (84 B. C.?). In no other speech, however, is the structure so carefully elaborated as in the Manilian Law. A brief statement and the outline at the end of this article will serve to show the pains

Cicero bestowed upon the mere mechanics of structure in this particular speech.

After a short introduction, dealing with his previous career and his present opportunity, Cicero foreshadows the goal of his entire speech in 3. He next puts vividly before his hearers the present grave crisis in Asia Minor. He starts his positive argument by an appeal to meet this crisis intelligently, dividing this part of his speech into three heads and dividing the first further into four subheads.

He then proceeds (7) to discuss these divisions in due order. When he reaches the third point, he has come to the heart of his proposition (27), the choice of a commander to meet the crisis. After a preliminary statement to show the inevitability of choosing Pompey (27; cf. 3 as enhanced by this second insistence on Pompey), a discussion of the ideal qualities of a commander (a sort of *locus communis*) is begun (28) by dividing the subject into four heads. In the treatment of these four topics the general aspect and the specific illustration from Pompey's career go hand in hand; the discussion is not purely academic. In 29 Cicero has reached another important stage in the course of his argument; *virtus* in all its phases and its manifold values is necessary to cope with the enemies of the Republic. How Pompey meets these requirements is viewed from two aspects; he is considered as a general and as a man. His merits as a general are illustrated in 29-35 by a series of striking scenes, which put before us Pompey's strenuous career for the previous twenty years.

Another *partitio* occurs in exhibiting Pompey's noble traits of personality. Naturally this is the most complicated passage in the speech. This is evidently meant as a genuine *partitio*: note *primum, deinde*, and the discussion which corresponds, beginning with 37. But the order of discussion is unexpectedly not the order of division: the topic *fides*, fidelity, is out of its place, either in 36 or in 42.

After closing the discussion of Pompey's merits and excellences as a man, Cicero deals with the two remaining topics under choosing a commander: *auctoritas*, prestige (43), and *felicitas*, success (47). The whole of the positive argument, *confirmatio*, is closed by a summary, in which Cicero drives home with enhanced force the statements of 3 and 27 by reminding his audience of the steps by which they had unfailingly come to the one conclusion possible. The argument in rebuttal (51) and the final appeal and summary (60) easily and consistently round out the speech.

Thus the framework and the joints of the speech are clearly evident. But one other feature of Cicero's handling must be noticed—the use of connecting phrases, *transitio*. Cicero pays heed to this linking process in his *Pro Murena* and his *Philippica 7*, as well as in the Manilian Law. But in the elab-

¹ See THE CLASSICAL WEEKLY 4, 202.

C. K.

orate use of this rhetorical device the Manilian Law stands out prominently again. Each *transitio* is a summary of the preceding matter, indicating in this way the conclusion of one point and readiness for another. The *transitio* is a sort of obverse *partitio*. See 19, 27, 28, 36, 46, 48, 49, where transitional sentences weld the joints together; note especially 19, 49.

The analytical outline here subjoined will serve as a practical guide in following the structure of this

speech, so finely knit together and so faultlessly developed in general. It will also enable the reader better to appreciate the means Cicero employed in leading his hearers from point to point and in keeping them constantly reminded of the various arguments clustered about his central theme. And it will show in high relief the one flaw thus discovered in the structure of the oration, the misplacement of the topic *fides*, in 36 or 42. To remedy this flaw is another story.

CICERO, DE IMPERIO CN. POMPEI FORMA ORATIONIS

I. Exordium (1-3).

1. Principium (1-2) : (a) Antea, (b) Nunc.
2. Propositio (3) : Dicendum est de Cn. Pompei singulari eximiae virtute.

II. Narratio (4-5) : Bellum grave et periculosum adfertur.

III. Confirmatio (6-50).

Partitio (6) :

1. De genere belli,

2. De magnitudine belli,

3. De imperatore deli- gendo.

De genere belli :

(a) Agitur gloria,

(b) Agitur salus,

(c) Aguntur vesti- galia,

(d) Aguntur bona

civium.

Tractatio (7-50) :

1. De genere belli (7- 19)

(a) Agitur gloria (7-12),

(b) Agitur salus (12-13),

(c) Aguntur vecti- galia (14-16),

(d) Aguntur bona civium (17-19).

2. De magnitudine belli (20-27).

3. De imperatore de- ligendo (27-50).

A. Unus vir est (27).

Partitio (28) :

(a) Scientia,

(b) Virtus,

(c) Auctoritas,

(d) Felicitas.

Tractatio (28-50) :

(a) Scientia (28),

(b) Virtus (29-42).

Partitio (29) :

(1) Neque solae vir- tutes imperatoriae,

(2) Implied in neque solae.

Tractatio (29-42) :

(1) Virtutes impera-

toriae (29-35) :

(2) Labor, fortitudo,

industria, celeritas,

consilium,

(2) Virtutes ceterae

(36-42).

Partitio (36) :

(1^o) Innocentia,

(2^o) Temperantia,

(3^o) Auctoritas (43- 46).

(4^o) Felicitas (47- 48).

(3^o) Fides,

(4^o) Facilitas,

(5^o) Ingenium,

(6^o) Humanitas.

Tractatio (37-42) :

(1^o) Inno- cen- tia (37-39),

(2^o) Temperantia (40-41),

(3^o) Facili- tas (41),

(4^o) Consilium,

dicendi gravitas

et copia= in-

genium (42),

(5^o) Fides (42),

(6^o) Humanitas (42).

B. Conclusio confir- mationis (49-50).

IV. **Refutatio** (51-68).

Partitio (51):	Tractatio (52-68):
1. Ipsa res ac ratio (a), (b)	1. Ipsa res ac ratio sententias refutant (52-68)
2. Auctoritates con- trariae.	(a) Hortensi (52- 58), (b) Catuli (59- 68).
	2. Auctoritates con- trariae (68): Ser- vilius, Curio, Len- tulus, Cassius.

V. **Peroratio** (69-71).

GEORGE PEABODY COLLEGE FOR TEACHERS, Nashville, Tennessee.

CHARLES E. LITTLE.

**THE TEACHING OF LATIN COMPOSITION IN
COLLEGE**

The failures in college entrance examinations in translation from English into Latin, disheartening as they are, may be accounted for in part by the real difficulties of mastering one's first inflected language and by the crowded preparatory curriculum; they do not all indicate poor teachers, indifferent pupils, or unreasonable examiners. But what saving explanations can be given of the Latin which is written by the students who not only have passed these decimating tests but have also continued Latin in college? If these picked few, after seven or eight years' study of the language, do not express themselves in it with a fair degree of ease and correctness, can we feel much confidence in their ability to teach it to our future freshmen or in their own appreciation of its literature? The question of elective composition in college and university is therefore one of the highest importance for all who believe in classical studies¹.

I am not advocating prose composition for its own sake in either school or college, though it can be made a most valuable means of mental discipline, neither would I exalt linguistics at the expense of literary study. Much writing seems to me, however, the most efficient means of acquiring and retaining that exact, unhesitating knowledge of the mechanism of a language without which subsequent study, either linguistic or literary, is slow and dangerous.

The colleges have done something by insisting on translation into Latin in the preparatory schools and, generally, in the freshman year. They also provide one or more elective courses which are required for honors or a recommendation to teach. They fail, in my opinion, in not offering a continuous series of writing courses of such a character that they will be taken fearlessly even by mediocre students. Unfortunately, many of mediocre ability are destined to teach Latin under complacent or impoverished school boards, and even the most talented will soon be

guilty of impossible syntax and forms like *faciebitur* or *potabarentur*, if they cease using their knowledge. A language can not be learned once for all; power to speak or write it vanishes without constant practice. To illustrate this fact I have more than once experimented on similar groups of juniors or seniors. Those who have written no Latin since their freshman year require from three to five hours with the aid of grammar and dictionary to turn a simple passage based on Caesar into very bad Latin; others, equal in ability and extent of reading, who have had a weekly hour of composition, can translate the same piece at sight in twenty minutes, making about one-sixth as many mistakes. Even a 'C' student can learn to write decently without excessive effort, yet at present 'Latin prose' has so bad a name in many places that only the cleverest and most ambitious will take more than the minimum, while those who most need its training least often persevere till it ceases to be drudgery.

In what ways, then, can composition be made more popular as an elective with those who already like Latin? First of all, we must ourselves believe in it and lose no opportunity of explaining the reasons for our belief. Then we should make admission to the class an honor, carrying with it some privilege or exemption. We should promise to pass anyone whom we admit who will spend the required time according to our directions; we should agree to give good marks for effort and improvement regardless of the absolute standard attained. Finally, having ensnared our pupils, we must set tasks so well within their powers that praise can justly be given to the results of their labor. If, on the other hand, we demand four, six, or eight hours of preparation of an hour's credit and then mark severely by a Ciceronian standard, we can scarcely wonder at our present unpopularity. Easy lessons extending over two or three years are more profitable than unreasonably hard ones, followed by discouragement and cessation of effort after a single term. There is no danger that composition in any foreign language will be made too easy!

¹ Much of the following discussion naturally applies also to Greek, in which similar methods are, or may be, used.

How can the exercises be made less difficult without unduly sacrificing length or interest, variety or idiom? I should like to suggest examining our accumulated stock, rejecting those which do not meet the three following qualifications:

(1) *The English should be entirely clear to the student after one attentive reading.* Some of our favorite passages, in use for a generation or more, are sufficiently archaic in diction to cause delay; others are unintelligible from lack of context; still others deal with British or Greek history and institutions which are less familiar to American youths than to the English schoolboys for whom they were originally intended. Now, desirable as it is for undergraduates in this country to know Plato, Bacon, or the history of the British in India, it is manifestly unwise to teach these subjects piecemeal in a Latin classroom. Our colleagues in modern language departments are wiser in basing their composition and conversation on daily life and on the French and German books in hand.

(2) *A Latin model should be supplied in advance.* This is done in preparatory work, which, except for mere grammatical drill, consists largely of variations on the texts read. Such an arrangement, however, is practicable in college only when all the members of a composition class are also studying the same prose author. If, as is usually the case, the writing course must be complete in itself, the exercises should be similar in tone to some well known Latin book and, if possible, accompanied by further private or sight reading. Otherwise, even a bright class will be driven to despair by ineffectual struggles with unsuitable tasks that in themselves are of the simplest. Suppose, for example, we ask for a discussion of friendship or duty from one who chances not to have read any of Cicero's essays, or an appreciation of Horace from one ignorant of the Brutus and the tenth book of Quintilian; where can such a one get the needed philosophical or critical vocabulary except in the English-Latin lexicon? In our zeal for logical discipline we too often forget that the process of composition should be partly imitative—freehand drawing from a model rather than making patchwork from printed directions.

Again, a striving for variety—or a lack of system—sometimes groups together good exercises so diverse in vocabulary and setting that the conscientious pupil has no chance to practice the idioms which he has just mastered. If, on the other hand, a considerable number of exercises in succession deals with the same subject, the corrected version of each one will guide following attempts.

(3) *The subject matter of the exercises should be valuable.* Just as we expect considerable information about a language to be an incidental result of studying its literature, so we can convey some new

notions of life and books through what is primarily a writing course. The minute attention required for the learner to turn a page into Latin and to see the superiority of the 'fair copy' to his own faulty one ought to make him master of both thought and language. Hence, if the ideas are worth while in themselves and not too unrelated to his other knowledge, a mere fraction of the class hour will suffice to give them meaning. Cicero's philosophy or the facts of Caesar's quarrel with Pompey can be learned from translating English quite as well as from translating Latin, provided that the English paragraphs are given consecutively and equal stress is laid on the meaning. Far from losing by a division of interest, the language will, as a matter of fact, be better impressed on the memory if it is looked upon as a means of communicating thought and not simply as apparatus for mental gymnastics. Far too much of the material in the current manuals consists of trivial anecdotes—and anecdotes are hard to tell effectively in one's native language—or of brief extracts which are vague and incomplete unless one has a familiarity with the context. Longer and more solid pieces seem to the student more worthy of his best efforts. No undergraduate, for example, would despise the knowledge of Cicero's Brutus obtainable from a series of ten passages from or about that work, but the average sophomore does feel decided scorn for the chaotic jumble of Macaulay and Aristotle, Montaigne and Darwin, Theophrastus and St. Augustine, which is often set before him.

This last point, it seems to me, lies at the root of the whole matter; let the student have something worth saying and he will learn to say it. Give to the exercises in composition intrinsic value, continuity of interest, connection with other pursuits, and the hours of necessary labor will be pleasant as well as fruitful. For a time, it is true, attention must be concentrated on a single style and subject, but with increasing skill may come greater variety.

Let me turn now to definite suggestions, which, while they contain little that is new, may perhaps have some value as a record of several years of experimenting. In an elective writing course covering two or more years¹, my best results have been obtained as follows. About half the time is devoted to retranslating versions of important long selections from Latin writers, a fourth to translating shorter pieces from English originals on related subjects, and a fourth to conversation and composition in Latin. The exercises, regardless of type, are generally grouped together on the basis of their contents or authorship. The first draft is always to be written at sight. The original of retranslations is

¹For all but exceptionally well-prepared freshmen a systematic review of syntax with accompanying practice in writing would be a necessary preliminary.

taken down from dictation before being discussed, is afterwards committed to memory, recited, and constantly reviewed. Criticism is constructive rather than destructive. The final examination, while allowing some choice, covers both form and content of the Latin studied, and in the more advanced classes includes both translation and composition.

Retranslation is avoided by some teachers for fear that students will find and use the original. Although local conditions differ, those who of their own choice elect Latin composition generally expect to work and can be trusted to work honestly. A more serious objection may be brought on the ground of poor English in the translation. But we have to tolerate a good deal of 'translation English' in reading courses, and, at the worst, our English versions of Cicero will probably do no more harm than our Latin versions of Gibbon. Then, too, a faint suggestion of Latin style in the phrasing saves telling many an idiom outright in footnote or red-ink commentary. Above all, the work has an air of reality, it seems 'practical'; at the end of a semester the students know thoroughly some ten pages of real Latin.

Translation from English authors, a far harder task, should be postponed until the class is well in hand and consciously improving. Otherwise, the lessons must be short and discouraging. For certain purposes, however, such as illustrating differences in the use of figurative language, no better instrument can be devised.

Composition directly in Latin, after two or three attempts, is easier than translation and, though in a different way, quite as instructive. Its chief value is in arousing interest and helping to bring about a natural use of the language. At first I assign very simple subjects,¹ and recommend the following method of attack: "(a) Gather material and plan the general treatment; (b) read aloud a similar page in Latin and call to mind some of the vocabulary you will need; (c) write the whole rapidly in Latin, leaving blanks, variants, and questionable forms, looking up nothing, and thinking of English as little as possible; (d) revise and verify, reading aloud at intervals. Cast the thought as far as possible into a Latin form but express your meaning exactly even at the cost of errors. Note down idioms for which no Latin equivalent occurs to you".

The class hour can be spent profitably in analyzing a Latin paragraph on a similar subject, discussing the commonest errors in the papers, supplying missing vocabulary, and reading aloud the better themes,

which have first been pruned of any shocking mistakes. Occasionally private interviews are helpful. The members of the class can soon be set free to choose their own subjects, and although other Latin courses naturally yield the most, still hockey, debating, vacation festivities, vivisection, international arbitration, or the style of Walter Pater, will be found attractive and possible. The most advanced students using Latin instead of English for some longer papers required by other teachers¹.

One hears a great deal in these days about the value of oral work in the study of a foreign tongue. Those who teach beginners, if they themselves are able to speak the language, find reform comparatively simple; we in college are still confronted with students trained only in a dead Latin. Yet some of them at least should be learning to talk, and one place to begin is in the composition class. Writing from dictation, reciting the version, listening to themes by others in the class, will pave the way; then, if the instructor uses Latin for all the mechanical business of the recitation and for occasional comments on obvious points, the class will soon understand and begin to respond. Next may come questions on a passage that has been memorized, then on something connected with the day's work. Thus pictures of *toga* and *sagum*, a map of Italy showing the location of Mutina, and a coin of Decimus Brutus will yield much conversation within the powers of young people who are working over the early chapters of the Fourteenth Philippic. Some explanations must of course be given in English, for the sake of clearness or brevity, but a start may be made in speaking, or at any rate hearing, Latin, and that too without slighting other matters. Even poor students sometimes show surprising enthusiasm and quickness in this sort of work.

In conclusion, then, I believe that teachers of Latin composition in college should try above all to emphasize Latin rather than the vernacular, by choosing for translation passages written in clear and natural English, by having good Latin read aloud, analyzed, memorized, and imitated, by requiring conversation and original composition in Latin; they should also teach the life, history, and literature as well as the language of Rome, by using exercises that are interesting and instructive in subject, related to the student's other Latin work and to each other. And finally, in hours of discouragement, the students should be reminded that they do not compose Addisonian English, neither did Cicero's own son write Ciceronian Latin.

VASSAR COLLEGE.

MARY BRADFORD PEAKS.

¹ Some examples are: A Letter to a sick Friend (cf. Cicero's letters to Tiro); The Battle of Bunker Hill (in imitation of Caesar or Livy); An Attack on Caesar for Cruelty Towards the Gauls (cf. invectives in one of the Catilinarian or Philippic orations); The Life of Pliny the Younger; An Autobiography.

¹ For example, such topics as The Historical Allusions in the Fifth Eclogue, The Roman Attitude towards Suicide (1000-2000 words) can be treated successfully by juniors in Vergil and Pliny classes as the equivalent of three or four weekly compositions.

**THE CLASSICAL ASSOCIATION OF PITTSBURGH
AND VICINITY**

The fifth year of The Classical Association of Pittsburgh and Vicinity was inaugurated, in the customary manner, by a luncheon, on November 11, 1911, at the Hotel Lincoln. The Association was extremely fortunate in having Professor Edward Capps, of Princeton, for its guest of honor and speaker. His address on Some Aspects of Greek Comedy gave an illuminating account of the development and significance of Greek Comedy. After showing that the New Comedy really was an advance over the Old, Professor Capps closed with an appreciation of Menander.

Latin songs were sung between the courses, under the direction of Professor J. B. Hench. Sixty-five persons were present.

The second meeting was held on December 9, at the University of Pittsburgh. Professor Scribner, of the University of Pittsburgh, in presenting Current Topics gave several interesting reviews of new books. Mr. Norman E. Henry of the Peabody High School, Pittsburgh, read a paper on Some Ways to Vitalize High School Latin, which created a strong impression. Mr. Henry's enthusiasm was infectious. The paper was ably and brilliantly discussed by Professor H. F. Allen, of Washington and Jefferson College, and Miss Dema Bard of the Pittsburgh High School. By a lucky chance, Professor Mitchell Carroll, Secretary of the Archaeological Institute, was in Pittsburgh and attended the meeting. He consented to give a short address and spoke very interestingly along lines suggested by Mr. Henry's paper. As an example of vitalizing the teaching of Latin, Mr. Henry then presented the stereopticon reading on Vergil which he gives to his students. This was greatly appreciated by all.

There was a large attendance—over 100. It was manifest that many of the teachers went away with renewed enthusiasm for their work.

UNIVERSITY OF PITTSBURG. B. L. ULLMAN, *President*.

In The Globe (New York), for October 28, 1911, under the flaring headline, Greek is Dying Out, there was what purported to be a brief summary of a report by Mr. Edward B. Stevens, the Associate Superintendent of New York City Schools who is in special charge of the High Schools. According to the alleged summary, only 294 of the 38,202 boys and girls enrolled in the High Schools of New York City were taking Greek. I quote from the newspaper account the following words, given in quotation marks as verbatim extracts from Mr. Stevens's report:

... this, of course, is the largest number of students studying Greek in any high school system in America. In face of this fact, why any college should still require Greek for its bachelor's degree is a question that is difficult to understand.

Latin, adds Superintendent Stevens, seems to be holding its own against its nearest competitor, German.

Assuming, what may be rather temerarious, that Superintendent Stevens has been correctly quoted, it is worth while to call attention to the curious argument about Greek and entrance requirements for admission to college; the argument deserves some consideration since, strange as it is, it is made in terms or by implication by many. But surely it is a most vicious example of reasoning in a circle. Every one knows that the present condition of Greek in the schools is the result of the removal by most colleges of Greek from the list of subjects prescribed for admission. Everyone knows equally well that the study of mathematics, supposedly practical as mathematics is, would disappear in large degree from the High Schools, were mathematics to lose its place among the subjects prescribed for admission to college. Seeing, then, that the retrogression in Greek study is due to the removal by most colleges of the prescription of Greek for admission, to argue that the small number of students taking Greek is a reason why the few colleges which still require it for admission should cease to do so is to desire for one's self the alpha and the omega and all that lies between those extremes of argument and concession both.

C. K.

Dr. Ernest Darwin Daniels, of the Boys' High School, Brooklyn, has just published, through Sanborn and Co., A Sight Book in Latin: Parallel Passages for Sight Translation. There is a brief Introduction (1-x) giving suggestions about sight reading. Pages xi-xiii, 111-118 present Groups of Related Words; for these and for the Table of Synonyms and Contrasted Words (99-109) the author acknowledges his indebtedness to Professor D'Ooge's edition of Select Orations of Cicero. On pages 1-17 there is a short Grammatical Review. Pages 18-30 give passages for sight reading correlated with the Gallic War; 31-33 supply other passages correlated with the De Lege Manilia. On pages 34-60 are passages correlated with the Orations against Catiline, the speech Pro Archia, and Books I-IV of the Aeneid. On 61-78 there are supplementary passages from the Georgics, the Aeneid (last six books), and the Eclogues. On pages 80-82 there is a collection of Latin Idioms. On 83-97, finally, are entrance examination papers in sight reading recently set by various colleges.

C. K.

THE CLASSICAL WEEKLY is published by The Classical Association of the Atlantic States, weekly, on Saturdays, from October to May inclusive, except in weeks in which there is a legal or school holiday, at Teachers College, 525 West 120th Street, New York City.

All persons within the territory of the Association who are interested in the language, the literature, the life and the art of ancient Greece and ancient Rome, whether actually engaged in teaching the Classics or not, are eligible to membership in the Association. Application for membership may be made to the Secretary-Treasurer, Charles Knapp, Barnard College, New York. The annual dues (which cover also the subscription to **THE CLASSICAL WEEKLY**), are two dollars. Within the territory covered by the Association (New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia) subscription is possible to individuals only through membership. To institutions in this territory the subscription price is one dollar per year.

Outside the territory of the Association the subscription price of **The Classical Weekly** is one dollar per year.

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